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Spring 2003

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Newsletter

Thai Textile Experience

by Lisa Kriner

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THE TEXTILE SOCIETY OF AMERICA provides an interdisciplinary forum for exploring cultural, historical, socioeconomic, artistic, and technical aspects of world-wide textiles.

For membership information please visit the TSA website, <http://www.textilesociety.org>

IN JANUARY, TWO PROFESSORS AND NINETEEN STUDENTS from Berea College in Berea, Kentucky, boarded a plane for Thailand. This was the first time some students had been on a plane, and the first trip out of the country for even more. The primary goal of the trip was to study Thai culture through history, language, art, daily life practices, religion, and food. This objective was met through activities, including lectures, visits to specific sites (museums, *wats*, historic monuments, markets), and conversations with monks, craftspeople, and others.

While the students did activities together, half documented the trip through photography and the other half through reflective writing and drawing. Through these experiences, textiles and their place in Thai culture became one of the focuses of the trip.

The students' first exposure to Thailand's cultural use of textiles was through dress. The presence of monks in saffron robes stood out both in the students' writing and in their photographs. They experienced for themselves the required school uniforms, having to dress in



Spinning in the Karen Village near Mae Chaem.

white shirts and black bottoms (women in skirts and men in pants) each morning for the first ten days while attending language classes and lectures at Payap University in Chiang Mai. Many recognized their school uniform and the monks' robes as group definers. The students felt both protected by and embarrassed at the uniformity of the required dress.

The first group visit to a textile production site was to Ban Rai Pai Ngarm in the Chom Thong District of Chiang Mai. Here the group

visited the Saeng-Da Bansiddhi Foundation and the Pa-Da Cotton Textile Museum. The foundation was started by Mrs. Saeng-da after World War II as The Housewives' Union to encourage local women to engage in weaving cotton fabrics outside of harvest season. The project was designed with three major goals: first, to increase income and employment opportunities for Mrs. Saeng-da's neighbors; second, to preserve traditional dyeing and weaving techniques of the area; and third, to propagate handicraft production. Today weaving is done year-round and there are 40 daily-wage weavers. Ban Rai Pai Ngarm, the Foundation, and Museum are now run by Mrs. Saeng-da's daughter and granddaughter, and are being preserved as a Cultural Heritage Site.

At Ban Rai Pai Ngarm the students saw women cleaning cotton, spinning, reeling, dyeing, and weaving. Natural dyeing was demonstrated with emphasis on indigo, but other plants around the site were also discussed. Several students liked the idea of berries being used as both textile dyes and lipstick, and several used the opportuni-

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ty to "touch up their makeup." This was the first time many had seen cloth being made from raw material to end product. For those who have been studying fiber art at Berea College, this was an opportunity to see others do for a living what they had been studying in school.

The second visit to see textiles being produced was very different. The students visited a silk store at San Kamphaeng, Chiang Mai, where weaving with a fly shuttle and silk processing were demonstrated. For many students this "hard sell" experience was uncomfortable, but it gave them the opportunity to see another form of cloth production. Following the process from worm to expensive silk fabric was fascinating, and students saw worms eating mulberry leaves, cocoons both in process and finished, and silk reeling.

Towards the end of their month-long visit the group spent three days in Mae Chaem, experiencing village life and examining Northern Thai textiles. They first visited the traditionally-built teak house of Khun Nusara Tiengkate for a lecture, a look at her beautiful and extensive Thai textile collection, and a traditional home-



Scenes from the Karen village near Mae Chaem:
Left: Weaving on an upright loom.

Lower Left: Embroidering and beading with seeds.

Lower Middle: Pounding plant materials for dyeing.

Lower Right: Putting the reeled yarn into usable balls for weaving.

cooked dinner. The following day students visited several local weavers to see woven cotton textiles and local natural dyeing techniques. Here many students participated in the process by trying their hand at cleaning cotton and spinning. After another traditional meal in the weavers' homes, the group visited a local school where on Fridays the students wear their traditional tribal garments. The students loved interacting with the children and seeing the varieties of local dress.

On the last day in Mae Chaem the group visited a

Karen hill tribe village where they could see the Karen women prepare, spin, warp, and weave traditional cotton cloth. Women of all ages were involved and each had her place in the process. The group also got a tour of the village and surrounding fields lead by the village children, which gave them a broader view of village life. The children seemed to pick the most exciting routes, including a precarious log crossing where each adventurer was cheered on as she crossed in her bare feet and tried not to look down.

Through travel, observation, and reflection, Berea College students gained knowledge of the role of textiles in Thai culture and an appreciation for the complexity of local textile production. All felt this trip had a significant impact on their understanding of textiles and the world they live in.

Lisa Kriner is Assistant Professor of Fibers at Berea College.

All Photographs by Bill Morningstar, Professor of Sculpture and Printmaking at Berea College.



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AS THIS NEWSLETTER GOES TO PRESS, we are working hard to finalize details on several new ventures. You will find information about all of these elsewhere in the newsletter. We hope they will whet your curiosity, deepen your understanding of textiles, and further opportunities for TSA members and colleagues to share ideas and information.

To continue the process of long-range planning that we initiated last fall, we now need input from the membership. You will find a brief questionnaire in this newsletter. Please take a few minutes to fill it in and mail or fax it to our office.

Milton Sunday, eminent scholar and former curator of textiles at the Cooper-Hewitt Museum in New York, has agreed to share his deep understanding of historic textile structures (East Asian as well as Western) in a hands-on seminar behind the scenes at the Cleveland Museum of Art. The seminar will run for two weeks, Nov. 10-14, 2003 and Feb. 2-6, 2004, and is geared for those who have some experience working with historic textiles. The seminar will be advertised only in this newsletter and on our website, and is limited to seven TSA participants. They will be joined by three staff members from the Cleveland Museum, including curator Louise W. Mackie, former TSA president and seminar host.

We have been working for several years to develop a textile study tour to India, and we are pleased to announce that Judy Frater, a TSA member who has

worked extensively with grassroots textile organizations in India, has agreed to organize a tour for us in early January 2004. It promises to be a rich and rewarding two weeks as we travel with Judy from isolated desert villages to designer workshops, from Kutch and Gujarat in the north to Chennai in the south. The Board has invited members of the Costume Society of America (CSA) to join us on this tour. Watch for a brochure in the mail and check the website for a complete itinerary and registration form.

Our redesigned and expanded website (<http://www.textilesociety.org>) should be up and running when this reaches you. In addition to expanded information about events, academic programs, summer workshops, textile conservators, web links, and out-of-print *Proceedings*, we will be able, for the first time, to offer on-line registration for TSA events, membership applications and renewals, and publication purchases. We hope this will make financial transactions a bit easier for you all - particularly our international members. The website was designed by Thomas Mitchell, owner and creative director of Literae Interactive, the cultural website development arm of Marinpro Advertising and Design LLC. Literae Interactive has designed websites for the Connecticut Humanities Council, Mystic Seaport, and the Smithsonian Institution's SITES program, and beat out stiff competition to win the design contract from TSA last fall.

I am already wondering how lightly I can travel, and still stay warm and dry in Chinchero and blisterless on the old Inca trail up to Macchu Picchu. As I write, there is still room for one or two more people on the trip to Peru with Ed Franquemont and Nilda Callañaupa in late July. Think about it!

— Mary Dusenbury
TSA President



TREASURER'S REPORT 2002 FINANCIAL HIGHLIGHTS January 1-December 31, 2002

Income	
Membership dues	\$34,100
Publication sales	2,348
Donations	225
Investment income	1,476
Label sales	394
2002 symposium	82,387
Publication advts	400
Peru study tour	1,400
Total Income	\$121,254

Expenses	
BMS mbrship svcs	7,135
Tax preparation	300
Credit card charges	366
Other general expenses	2,810
Board expenses	1,198
Publications	14,001
Newsletter	(\$8,006)
Directory	(\$2,607)
Bibliography	(\$3,269)
Back publications	(\$119)
Shep award	55
2002 symposium	57,956
2004 symposium	1,054
Ballot/voting	407
Website	1,028
Membership brochure	5,370
Peru study tour	946
Total Expenses	\$93,626

Assets	
Cash	\$37,154
Capital Resource acc't.	49,161
Wheat F.U. account	16,304
R.L. Shep account	13,346
Total Assets *	\$115,965

— Mary A. Littrell
TSA Treasurer

TSA Workshop

HISTORIC WEAVING
TECHNIQUES: AN APPROACH
TO UNDERSTANDING

led by Milton Sondag

Dates: Nov. 10-14, 2003 and
Feb. 2-6, 2004 (full days
Monday-Friday).

Number of Participants: 7:
priority given to applicants
working with historic textiles
(pre-19th century).

Place: Cleveland Museum of Art

Host: Louise W. Mackie,
Curator of Textiles and Islamic
Art

*Look for complete information
and a registration form on
page 15.*

TSA OFFERS a two-week workshop to provide an in-depth exploration of historic weave structures, led by the eminent scholar Milton Sondag, former curator of textiles at the Cooper-Hewitt Museum and a past President of TSA, who has focused his career on the study of textile techniques.

It begins with an introduction to basic non-woven techniques in order to put weaving into perspective within the entire field of textile structures and techniques. This is followed by discussion of looms and which type might be best suited for weaving some assigned samples.

Weaving techniques will be presented in an order that reflects historic developments in so far as they can be deduced based on surviving examples and published documentation. Techniques to be discussed include warp crossing and re-crossing; warp floats and the development of damask; using pairs of warp threads to pattern and the development of compound complementary warp-patterning; tapestry and the

development of techniques using two sets of warps, including compound complementary weft-patterning ("taqueté" and "samit"), double cloth and "lampas;" and various organizations of floats in a simple weave. The use of supplementary warps (including velvet) and wefts will be discussed.

As the seminar progresses, each participant will make models of basic techniques for future reference. The development of drafts/ notations of warp threading and the making of sheds will also be discussed, along with an analysis of repeat patterns. Some techniques will be demonstrated.

Interested members should register right away. The official registration form is provided in this newsletter.

TSA India Tour

JAN. 4 - 17, 2004

COST: \$3200 from Mumbai,
for 15 or more* participants
(double occupancy).

*Members of the Costume Society of America are invited to join the tour at TSA member rates.

REGISTRATION DEADLINE:
Sept. 22, 2003.

PARTICIPANTS IN TSA'S SECOND STUDY TOUR, this time to India, will travel a broad geographical swath, beginning on the west coast with their arrival in Mumbai (Bombay), India's business capital. Flying northwest to Bhuj, we will explore the rich textile traditions of the Kutch and Gujarrat regions. The tour will end in Chennai (Madras), capital of the southern state of Tamil Nadu, where a variety of specialized textile workshops, a major festival, and the ancient temples and monuments of southern India will

provide culminating highlights.

January is an ideal time for travel in India, with warm days and cooler evenings. We will join study leader, Judy Frater, who will introduce India from her perspective of 20 years working with craft development in India. Author of the highly acclaimed book, *Threads of Identity*, Judy helped establish Kala Raksha Trust, a grass-roots organization of textile artisans in Kutch. We will also visit other TSA members, including Bela Shanghvi in Mumbai, who uses hand-crafted textiles in high fashion; Sally Holkar, founder of Women-weave and REHWA, organizations that have revived luxurious silk and gold Maheshwari weaving; and textile scholar Monisha Ahmed, well known to TSA members for her presence at TSA symposia.

Immersed in textiles for two weeks, participants will have ample opportunity to study and discuss a broad range of contemporary and historic textiles, including silk and cotton saris, mirror embroidery, ikat, tie-dye, wood-block printing, and vegetable dyeing. Meeting directly with artisans in their workshops, members will discuss the challenges and opportunities they experience in producing

for the Indian market and for export abroad. Issues related to sustainable development for artisan enterprises will be important topics for consideration. India's long textile tradition will be highlighted through a visit to the Calico Museum of Textiles in Ahmedabad, with its five centuries of the finest textiles spun, woven, printed, and painted in different parts of India. Traveling south to Chennai, we will arrive during Pongal, the major harvest festival of Tamil Nadu. Textile highlights in the south include a visit to the home workshops of sari weavers and of a master kalamkari painter who uses natural dyes to create rhythmic patterns that fill his richly embellished textiles.

The tour is priced for modest travel in order to make the trip available to as many of our members as possible and to travel in a way that reflects the lifestyles of our hosts.

Watch your mail for a brochure with detailed itinerary and registration form. This information, plus an on-line registration form, is also posted on the TSA website, <http://www.textilesociety.org>. Contact the TSA office with questions or to request additional brochures, tsa@dol.net.



Rabari embroiderers from the Kutch region of India. Photo by Mary Littrell.



Marge Benjamin presented a seminar on the Kimono March 30th at the Towson, MD Public Library, sponsored by the Vassar Club of MD. Her seminar explains the aesthetics, history, sociology and manufacture of Japanese textiles and is illustrated with traditional garments and vintage silk fabric swatches. She also displays her artwork based on Japanese inspiration. margebenj@hers.com

Nancy Moore Bess, Nancy Koenigsberg and Carol Westfall are included in "The Art of Containment" at the Hunterdon Museum of Art in Clinton, NJ. The exhibition will be on view through May 24th. NancyBess@aol.com

Julia Brennan was the subject of a feature article in the *Washington Times* last December. The article on Textile Conservation Services, her consulting business to museums, galleries and collectors, followed her through a typical day and described several recent projects. The article can be found on the *Washington Times* website. <http://www.washtimes.com/business/20021206-78667918.htm> julia@carvingfortextiles.com

Sonya Clark had two solo shows earlier this year: one at the Morlan Gallery in Lexington, KY, Feb. 4- Mar. 6, and one at Sherry Leedy Contemporary Art in Kansas City, MO, Jan. 10 - Mar. 15. syclark@wisc.edu <http://www.beadedprayersproject.com>

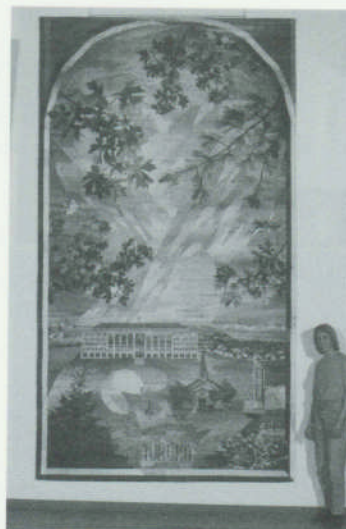
Virginia Davis will exhibit in "Raking Stones," Fontbonne University Gallery, in conjunction with *Innovations in Textiles V*,

St. Louis, MO, Jun. 13-15. She will also give a one-day workshop, "Color & Pattern: Ikat and Weave Resist Techniques for Knitters and Weavers," June 13, at Fontbonne University. virginia@eipye.com

Judith Poxon Fawkes completed two tapestries, "Early Aurora" and "Aurora Now," commissioned by the city of Aurora for their new Municipal Center in Aurora, Colorado. The 15' x 8' works were installed in March. Judith has made a living weaving commissions for 24 years. She is writing a book with photographs about the commission weaving process. jpfawkes@earthlink.net

Daryl Hafter sends this report and invitations to TSA members: I finished my term as president of the Society for the History of Technology (SHOT) in January of this year. As first past president I now chair the Leonardo da Vinci Medal committee, which awards this most prestigious of all SHOT commendations to a person who has done the most for the field of history of technology. It's a lifetime award, and it has never been given to someone whose contribution was in textile technology. But SHOT welcomes the entire range of technology, and so I encourage everyone to think of a worthy candidate. We will need a vita and letter of support, and also the names of others who might write in favor of the candidate. his_hafter@online.emich.edu

I will attend the Reunion of past Dibner Institute Fellows in May, 2003. I was a fellow in 1995-6, working on my project comparing guildwomen of Rouen with the female industrial workers of 18th-century Lyon, the topic of my keynote address to TSA in Northampton. I would like to encourage other scholars of textile technology to apply for a Dibner fellowship. Write to: Dibner Institute for the History of Science and Technology, Dibner Bldg; MIT E56-100, 38 Memorial Drive, Cambridge MA 02139.



"Aurora Now" Tapestry by Judith Poxon Fawkes. Photo by Bill Bachhuber.

Or email Ms. Trudy Kontoff, executive administrator of the Fellows, to request application forms at kontoff@mit.edu. This award needs to have the variety of some historians of textile technology among the Fellows working on water, science, and metal.

Pat Hiltz teaches two classes at the Home Textile Tool Museum in Orwell, PA, "Spinning, Weaving and Dyeing in Rural America," and "Building a Harness for your Antique Barn-Frame Loom." The Home Textile Tool Museum, now in its fourth year of operation, is devoted to the preservation, display and interpretation of antique textile tools and processes used in the home. www.hometextiletoolmuseum.org

Pat's recent article, "The Frickinger Half-block Technique For 8-shaft Damask," appears in *Complex Weavers Journal*, Jan. 2002. vlhiltz@wisc.edu

Marie Hochstrasser, fiber artist and art educator, Lexington, KY, has been appointed to a two-year term as Kentucky Representative to the Handweavers Guild of America. This is Marie's second term of service, having been Rep. from 1986-1993. HGA sponsors a biennial conference. *Convergence 2004* will be held in

Denver, CO, July 1-4, 2004. Fiber enthusiasts are encouraged to put it on their calendars now for its broad range of seminars as well as fiber exhibitions. Dmhochstrasser@aol.com

Jane Hoffman sold two tapestries, "Croton" and "Lily," to McGraw-Hill Companies' permanent art collection at McGraw-Hill's Polaris Site in Columbus, OH. "Croton" was shown in "Tapestries from the Southwest," Feb. 8-Mar. 12, 1999 at Tucson/Pima Arts Council, Tucson, AZ, and in "Fiber Celebrated," July 11-Oct. 3, 1999 at the Albuquerque Museum of Art, Albuquerque, NM. "Lily" joins the collection on its completion in July, 2003. Jane will attend the Intermountain Weavers Conference in Prescott, AZ, July 10-13. Her work can be seen at: www.artistsregister.com/artists/AZ104

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TSA DUES SCHEDULE

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Foreign \$65 (2 yr - \$130)
Student North America \$30
Foreign \$40
Institution North America \$70
Foreign \$80
Supporting North America \$135
Foreign \$145 (Includes an \$80 tax-deductible donation)
Corporate \$1000 (US & foreign)

Renew your membership by email! tsa@dol.net

Visit TSA's website <http://www.textilesociety.org> for membership form, tour information and latest news.

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Joyce Hulbert of Berkeley, CA presented a paper on her conservation of a Sihaus Valley Pre-Columbian mantle at the Institute of Andean Studies annual meeting in January. An exhibit of her artwork is on display through April at Far Leaves Tea, Berkeley, CA. Joyce will also attend the International Conference on Oriental Carpets in Washington, DC in April. textileart@sbcglobal.net

Patricia Malarcher exhibited her work at Thirteen Moons Gallery in Santa Fe, NM Mar. 7-Apr. 14. She recently wrote an essay for the catalog of the exhibition, "Generations/Transformations" at the American Textile History Museum in Lowell, MA.

Jane W. Rehl has finished her dissertation, *Weaving Metaphors, Weaving Cosmos: Structure, Creativity, and Meaning in Discontinuous Warp and Weft Textiles of Ancient Peru, 300 BCE-1540 CE*, under the direction of Dr. Rebecca Stone-Miller. She will receive her Ph.D. from Emory University in Atlanta in art history in May. She has taken a job as professor of art history at Savannah College of Art and Design, Savannah, GA.

Join the TSA Listserve

Listserve members receive current announcements, information on current research, and may join lively discussions on textile topics.

To subscribe, send an email message to majordomo@siue.edu.

Put nothing in the subject line. In the body of the message write:

subscribe tsalist your email address.

Within the day you will receive an introductory letter detailing list policies, including how to unsubscribe, and you will begin receiving email.



"Fossil Bowl" by Frieda Sorber.

jrehl@earthlink.net

Margo Schevill writes. "I was the study guide for a Maya textile tour last fall to Chiapas, Mexico, and Guatemala sponsored by Crow Canyon Archaeological Center in Colorado. I was very inspired to get back to my own writing and textile collection, as I had not been to Guatemala since 1997." MSchevill@aol.com

Karen Searle and Wendy Weiss were the only US artists invited to participate in the international exhibition, "Textile Documenta 2003: Secret Garden of Fabrics" in Daegu, Korea, Mar. 20-30, and their works appear in the exhibition catalog. Karen attended the exhibition opening and artists' symposium and presented a lecture on her work. She also lectured at Dong-a University in Pusan, and at Duksung Women's University, Seoul.

Barbara Shapiro hosted a group of collectors from the Museum of Craft and Folk Art, San Francisco, in her textile art studio. She discussed her sources of inspiration stemming from textiles which haunted her childhood and which led to inspiration by ethnic and historic textiles. She will lecture to the Textile Arts Council of the Fine Arts Museums of San Francisco on May 24. Boneweavr@aol.com

Frieda Sorber exhibited recent textile and paper works made with fermented natural dyes at De Mijlpaal Gallery, Heusden-Zolder, Belgium in the show, "Transformations." Feb. 9-Mar. 29. Lotus Stack gave a presentation at the gallery on Mar. 2. frieda.sorber@pandora.be

Laura Strand will co-lead a tour focusing on papermaking in Oaxaca, Mexico, Jul. 21 - Aug. 3. She will have a solo show at THE Center of Contemporary Art, St. Louis, MO. from Jun. 6- Aug. 10. She is also curating a faculty exhibition at Schmidt Art Center, Southwestern Illinois College, Jun. 12- Jul. 19. lstrand@siue.edu

Member Publications

John Barker, an independent researcher and textile dealer, has been documenting and forming collections of Chin textiles from Burma. Some of his work will be published in a monograph currently in press, *Textiles from Burma*, scheduled for publication in late summer or early fall. jbarts@ccountry.net

Patricia Cox Crews announces the recent publication by University of Washington Press of *Wild by Design: Two Hundred Years of Innovation and Artistry in American Quilts*, by Janet C. Berlo and Patricia Cox Crews with contributions by Carolyn Ducey, Jonathan Holstein and Michael James. pc Crews@unl.edu

Desirée Koslin and Janet E. Snyder have edited a collection of essays on Medieval textiles. *Medieval Textiles and Dress: Objects, Texts, Images*, published by Palgrave MacMillan, will be released Apr. 28. Information: palgrave-usa.com

Star Meyer announces the publication of the *Acts of the Third Annual DEMHIST conference*. The conference, which she helped to organize and in which she participated, was held in Amsterdam, Oct. 2002, in conjunction with ICN-Cultural Institute of the Netherlands. DEMHIST is ICOM's international committee for historic house museums; it provides a forum for discussing challenges and solutions for issues facing historic house museums, including those of interest to TSA members. For more information about DEMHIST and its publi-

cations, write secretarytreasurer@demhist.icom.museum or chair@demhist.icom.museum. starleen.meyer@fastwebnet.it

Elin Noble is the author and now also the publisher of *Dyes & Paints: A Hands-On Guide to Coloring Fabric*. A new printing contains updated resources and is very popular in university textile design programs as a textbook for dyeing cellulose fibers. It won the best "How-to Book" award from the Independent Publishers Association, and the Library Journal calls it "... an excellent hands-on reference manual that should be in the collection of anyone working with fabric dyes." elin.noble@verizon.net

Carol Ventura has written and published *Maya Hair Sashes Backstrap Woven in Jacaltenango! Cintas mayas tejidas con el telar de cintura en Jacaltenango, Guatemala*, a bilingual book that features the Jakalteek backstrap loom, backstrap weaving, and the beautiful hair sashes of the Jakalteek women, from both anthropological and artistic perspectives. It is available through Amazon.com or from Carol at <http://plato.ess.ntech.edu/cventura/hairsashes.html>



ANNE PAUL

In mid-April, long-time TSA member Anne Paul lost her long struggle with cancer. Those who knew her through her work on Paracas textiles will remember her as a prolific scholar, an art historian who combined meticulous observation with original and convincing interpretations. Her study of the contents of mummy bun-

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dles housed in the Museo Nacional de Antropología, Arqueología e Historia in Lima resulted in important publications on Paracas iconography, costume, work patterns, and, most recently, on symmetries of color and orientation in embroidered mantles.

Those of us who knew her personally will also remember her as being passionate about her research, devoted to her friends and family, and generous as a mentor and colleague. Her death is a loss to all of us. She is survived by her husband, Pierre Vuillermot, and daughter, Stephanie, who remain in France.

— Blenda Feminias

CORA GINSBURG 1910-2002

Known to many TSA members as the premier dealer and collector of antique textiles and costumes, Cora Ginsburg died on December 12, 2002. Many of the most exceptional American and European textiles now in museums and private collections in the US and Europe passed through Cora's hands. She established Cora Ginsburg, Inc. in New York City in 1982 after spending decades working with her husband in the antique firms of Ginsburg & Levy, and Benjamin Ginsburg Antiquary. Cora's passion for the beauty of antique silks, needlework, laces, and cottons was evident in the remarkable treasures that filled her gallery and her home.

During the memorial service held for Cora in NYC on January 21, 2003, her son Carl Ginsburg noted that "Cora became a dealer in order to remain a collector." Her thrill at identifying and acquiring textiles, costumes, and costume accessories never diminished. With an eye honed to the finest embroidery, the earliest European printed cottons, and the rarest silks, Cora's aesthetic sensibility was expansive and

often embraced the unexpected. Her contributions to the field of historic textiles are numerous and include her friendships with curators, collectors, and students. She entertained and shared her knowledge at her gallery and also at her house in Tarrytown, New York. The gallery Cora established has been owned by Titi Halle since 1997 and continues today as Cora Ginsburg LLC in NYC.

—Donna Ghelester



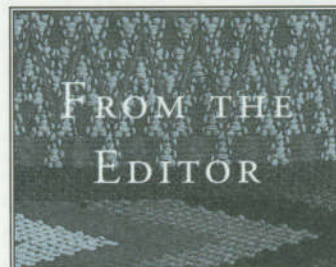
NATIONAL GALLERY OF AUSTRALIA ACQUIRES ASIAN TEXTILES

THE NATIONAL GALLERY OF AUSTRALIA recently acquired a major collection of more than 400 rare and ancient textiles from the Holmgren/Spertus collection.

The collection was assembled over 30 years by New York-based art historians and collectors, Robert Holmgren and Anita Spertus. Since the 1970s, major exhibitions of Indonesian art or textiles in Europe and the US have included outstanding works borrowed from their collection. It includes ship cloths with maritime scenes from Lampung, South Sumatra; intricate batik textiles filled with mythical and exotic creatures from the Sino-Indonesian communities on the north Java coast; sombre Balinese sacred *geringsing*, masterpieces of the complex double ikat technique; and startling painted bark head cloths from the remote mountains of central Sulawesi.

Holmgren and Spertus will lend the Gallery 40 historical

textiles traded from India to the Indonesian archipelago during the 15-/18th centuries. Images can be downloaded from the National Gallery of Australia's website, nga.gov.au/Holmgren-Spertus.



I AM VERY PLEASED with member response in informing the newsletter of your activities and events. Please continue to send your news. We welcome suggestions for feature articles and member profiles as well as information on textile-related websites. I recently began sending email reminders to the entire membership before each newsletter deadline to make it easier to remember our 3-issue/year schedule.

I must apologize for not being able to include everything that I received in this issue, however, since some pressing TSA matters - the membership survey and workshop registration - took priority. Please act on those items right away.

The calendar is abridged here, and time-sensitive announcements were forwarded to the website. I will hold material for the fall issue if appropriate.

Susan Ward has joined the newsletter staff as copy editor, and I look forward to working with her.

The last issue had some unfortunate mismatching of photos and captions, and some mis-identifications, that are corrected here, with sincere apologies to all concerned. I am grateful to Mary Ann Sadagopan for providing Symposium photos to the newsletter and the TSA archives.

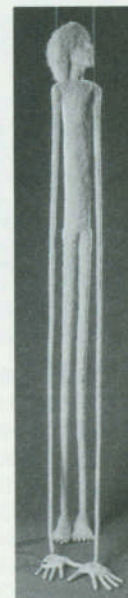
— Karen Searle



Museum of Fine Arts, Boston Curator of Textile and Fashion Arts, Elizabeth Ann Coleman, leads a behind-the-scenes tour in the Textile Study Room, showing highlights from the collection. Photo by Mary Ann Sadagopan.



Morning Coffee at Smith College: Sue Baizerman, Ann Hedlund, Patricia Malarcher.



Above: Artists Yuh Okano and Genevieve Dion at the "Dichotomies in Silk" opening.

Left: "Island, No. 3," by Soonran Youn, winner of the 2002 Lillian Elliott Award.

TSA Newsletter Deadline

Fall 2003 items are due
Aug. 1, 2003

Please send news, reviews, listings and articles to:
ksearle@visi.com
Karen Searle
1742 Portland Avenue,
St. Paul, MN 55104
651/642-9897 TEL/FAX



Samoan Textile Lecture

THE CREATIVE WEAVERS GUILD OF SAN DIEGO had an excellent double presentation on Feb. 1 by Teri Sowell, Professor of Oceanic and African Art History at San Diego State University, on "Ie Toga: Samoan Fine Mats" and "Tapa: Decorated Bark Cloth of Polynesia."

The fine pandamus mats of Samoa average 12 x 12 pandamus leaf strips per inch; the finest have many more and may take several years to make. To achieve the mats' incredible softness, women remove the dull underside of the leaf before plaiting and use a double-layered weft technique for a smooth finish on both sides. The production, use and exchange of fine mats reinforce social roles but let creativity flourish.

Tapa, Polynesia's decorated bark cloth, is made by women from the inner bark of the paper mulberry tree. This beautiful textile is inventively decorated to produce a dazzling range of styles. Tapa is used in elaborate gift-giving rituals and for ceremonial costumes. It is one of the few traditional art forms that remain vibrant in Polynesia.

Professor Sowell is an eager proselytizer for recognition of the artistic and technical value of these mostly unknown textiles as well as an enthralling speaker. If you can persuade her to speak to your organization, you will be in for a truly enlightening experience.

— Barbara Nathans

Tapestry Symposium Shares Views

SEVENTY WEAVERS AND SCHOLARS OF TAPESTRY gathered in Chicago on Mar. 21-23, 2003, for the symposium, "Looking at Tapestries: Views by Weavers & Scholars." Inspired by the 2002 exhibition of Renaissance tapestries at The Metropolitan Museum of Art in New York, the symposium coincided with the Chicago showing of "American Tapestry Biennial IV," an international exhibit of recent tapestries.

The symposium featured a keynote lecture by Archie Brennan and slide-illustrated presentations by Candace Adelson, Tina Kane, Jane Kidd, Mary Lane, and Sharon Marcus. Subject matter ranged from ancient and historic traditions to contemporary artistic trends. Lotus Stack moderated a panel discussion and Ruth Manning coordinated a final open forum. Exhibition viewing, informal sessions, and mealtimes allowed for extended conversations.

Several topics recurred throughout the symposium. One of these concerned the weavers' participation in designing medieval and renaissance tapestries, and how their level of involvement has affected the perception of the works' artistic and weaverly qualities today. An intriguing technical consideration that was discussed con-

cerned the distinction between images woven on their side and images woven "warp-way."

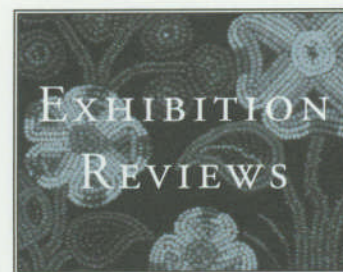
The discussion centered on how the process and structural qualities of tapestry weaving can be emphasized, with comparisons made between pre-Columbian and medieval European weaving and that of contemporary artists. Finally, many participants expressed the need for attracting young people into tapestry weaving, and regretted its scarcity in university art programs and its rarity in art galleries, museums, and publications. Many other topics interwove with these, making the entire symposium a rich and stimulating experience. (Thanks to participant Linda Rees for spotlighting these themes in her online review of the symposium, and to Mary Lane for refining their expression).

The symposium was co-sponsored by the Gloria F. Ross Center for Tapestry Studies, a non-profit educational foundation that fosters the creative practice and cultural study of tapestry (www.tapestrycenter.org), and the American Tapestry Alliance, a non-profit membership organization that shares and preserves the knowledge and practice of tapestry art (www.americantapestryalliance.org). We look forward to future shared events!

— Ann Lane Hedlund



Mary Lane and Susan Martin Maffei examining "The Ship of Virtues," a tapestry from Tournai, 1528-1540, in the collection of the Minneapolis Institute of Art. Photo by Ann Lane Hedlund.



Fragile Hope: Lifesaving Textiles in a Time of War

DESIGN MUSEUM
UNIVERSITY OF CA, DAVIS
JAN. 19-MAR. 7, 2003

RELATIVELY UNKNOWN to the textiles world, some small dyed, embroidered, printed or even appliquéd leather patches were actually or symbolically worth a person's life. These special textiles, widely known as "blood chits," are associated with the military, and were sewn into jackets or, even today, packed in survival kits. Early British chits were printed on paper glued to linen. Cloth was more functional than paper for its ability to resist water damage and multiple handlings. Chits usually contain flag images and multiple languages promising a reward for delivering the bearer to safety. Some contain useful tips and phrases, such as how to say phonetically "I am British" or "...American" in the local language. While official blood chits were government-issued with serial numbers tracing them to individual airmen, people living near bases would sometimes create versions of chits to sell as souvenirs to the servicemen. Although these handcrafted chits were not of official value, they were still widely aesthetically appreciated by the servicemen, and frequently sewn on the outside or inside of flight jackets.

According to aviation writer Mick Proddger, the term "blood chit" is slang for an I.O.U for

saving one's life. He states that cloth military chits were introduced by the British Royal Airforce during World War I for airmen flying over the North-west Frontier Province of present-day Pakistan. These blood chits were known by the British as "ghoolie chits," from the Hindi word "chit" for an I.O.U., and "ghoolie," the Hindi slang word for testicles. Accompanied by printed cloth maps of enemy terrain to assist downed airmen or army personnel out of harm's way, and other survival gear, blood chits were truly capable of saving a person's life (ass!).

From a large collection of official and souvenir blood chits, aviation evasion maps and memorabilia on view in the Design Museum at UC Davis, the fascinating history and evolution of these lifesaving textiles unfolded. The exhibition was curated by R. E. Baldwin, leading authority and collector of military evasion and escape materials, and author of *Last Hope: The Blood Chit Story*, published by Schiffer Military History Series, 1996. As Baldwin explained in his compelling curatorial lecture, any person behind enemy lines who assisted a downed airman to safety, and received that person's assigned blood chit, could redeem it for a sizeable reward.

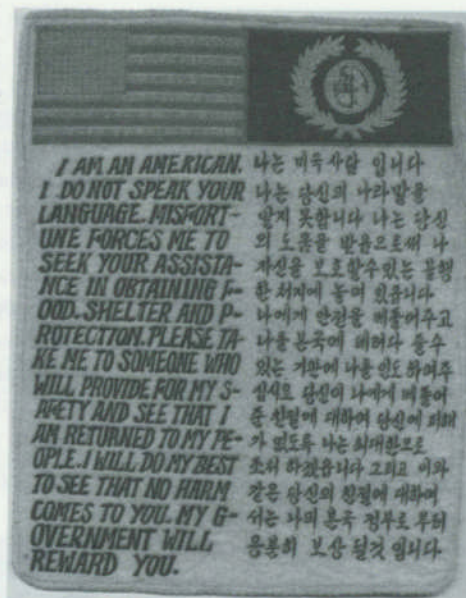
Baldwin recounted a poignant story of a Korean janitor living in Houston, TX, whose family had bravely assisted seven US airmen from a downed B-29 behind enemy lines during the Korean conflict. At that time one of the airmen handed over to the Korean family the blood chit that had been sewn into his flight jacket. Although the chit had been given many years ago, it turned out to still be valuable many years later. As a Jan. 1993 newspaper article by Michael Graczyk told, the 1950 value of the blood chit in North Korea was \$100, which would then have been a substantial sum of money. Since seven airmen survived, the \$100 value was multiplied by seven, and interest was compounded for the years since the rescue. In 1993 the \$100,000 reward was paid to the janitor for his family's heroic act.

Although, as in this story, chits were invaluable to the survivors using them, these little cloths continue to be visually interesting and of great timeliness as they are carried into war even today. Exhibited pieces were presented chronologically and geographically by war or conflict, with chits from World War II, Korea, the Cold War, Vietnam, the Persian Gulf, and recent conflicts in Haiti, Bosnia and East Timor. Some especially

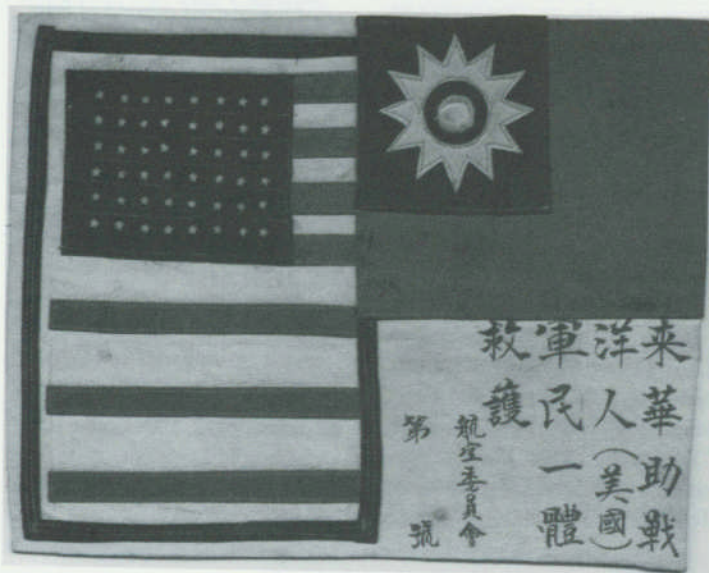
visually interesting chits included ones issued to both British and Americans flying over Burma and the Himalayan Mountains, nicknamed "The Hump." According to Baldwin, since weather conditions were so terrible over the Himalayas, Hump crews received combat pay. For each trip, they stamped a camel image onto their chit. One chit for Burma operations contained 23 camel images for its owner's 23 missions.

Some locally produced, non-official or "theater-made" chit souvenirs were completely hand-embroidered copies of official chits. They are especially interesting for the silk threads' play of light and the manner in which English words have been visually fragmented. Punched and appliquéd leather chits were also popular during World War II. Several other examples in the show feature beautifully printed, colorful images of flying planes, flags and even dragons. These were typical of the entrepreneurial souvenir chits made by Koreans for sale to Americans.

In contrast to the handmade character of older chits, more recent examples dating from the 1990s are strictly utilitarian in appearance, with their mass-produced instructions in multiple languages, and UN peacekeeping forces insignia or flags printed on nearly indestructible Tyvek. While not as visually striking, they still serve their purpose.



Blood Chits:
Upper: Felt chit with embroidery from the Korean conflict.
Above: British chit from World War II Burma "Hump" operations. Camels represent successfully-completed flight missions.
Lower left: Leather chit from China.



Through dramatic lighting, interesting in-situ images, and related survival paraphernalia, this survival textiles exhibition struck a deep chord with viewers reflecting on the then-imminent US "liberation of Iraq." As blood chits have functioned for so many years, if needed, may they continue to serve as truly life-saving textiles.

—Victoria Z. Rivers

Silk in New England Society 1730-1930

SMITH COLLEGE
MUSEUM OF ART
MAR. 28-JUN. 15, 2003

GUEST-CURATED BY MADELYN SHAW, the current exhibition in Smith College's new Museum of Art is a fitting and summative commentary to the recently concluded *Northampton Silk Project* at the college. The expected contents in an exhibition of this kind, paintings and objects that depict and contain silk, nevertheless astonish and yield new information through the insightful, accompanying narrative that explores the dramatic unfolding and eventual demise of sericulture and silk manufacture in New England. Thoroughly delightful are the not-so-obvious displays of contextual material, including advertisements, silk thread color cards, pattern books, silk dental floss, stereo cards depicting the region's silk industries, and collectibles such as the Stevengraph.

Through the silk viewpoint, one experiences differently the well-known expressions of nineteenth-century fads and fashions such as crazy quilts and Japonisme. An already-informed audience as well as an uninitiated one will be aided by the exemplary clarity and specificity of the label copy. Shaw shares her comprehensive grasp of technology and structural aspects in succinct and entertaining bites. Her consummate knowledge of the US silk industry's small and large players brings nuance to the list of names one usually encounters in surveys of the period.

An impressive set of institutions have loaned significant works of art and dress items for this exhibition. Here, in complementary pairings, they

engage in a new and refreshing dialogue. This is an exhibition not to be missed by those who have followed the emerging scholarship of this period to which Madelyn Shaw has rendered yet another great service.

A catalogue, commendably representative of the exhibition's highlights, and with several color illustrations, accompanies the exhibition. It is available through the Smith College Museum of Art.

—Desi Koslin



51ST INTERNATIONAL CONGRESS OF AMERICANISTS, Jul. 13-18, 2003, Santiago, Chile. A three day symposium, "Weaving Dreams: Andean Textiles Past, Present and Future" is part of the Congress of Americanists. The principal symposium coordinator is Victoria Solanilla, victoria.solanilla@uab.es. Inquiries in English can be directed to symposium coordinators Elayne Zorn ezorn@mail.ucf.edu and Ann Peters, mundocomun@lightlink.com.

TEXTILE HISTORY FORUM, Aug. 8-9, 2003, COOPERSTOWN, NY. The fourth annual Textile History Forum, co-sponsored by the New York State Historical Association, will include formal papers by well-known textile scholars, reports on works in progress, workshops on textile identification, and behind-the-scenes tours of the NYSHA textile, costume, and technology collections and the Glimmerglass Opera. Information: S. Rabbit Goody, Textile History Forum, 101 Chestnut Ridge Road, Cherry Valley, NY 13320. TEL/FAX: 518-284-2729. rabbittg@albany.net www.rabbitgoody.com

SUTRA: THREADS, TIES AND TRANSFORMATIONS, Oct. 11-16, 2003, Kolkata, India. The Sutra

conference on the Indian textile trade will be the first international gathering held in India on textiles traded from the Subcontinent throughout the world and over many centuries. Speakers will come from India, Pakistan, Bangladesh, USA, UK, Australia and Europe. Papers will focus on Indian textiles traded to other parts of Asia, to Europe and the USA, and to Africa and the African diaspora, and on the merchant communities that carried out the trade. A special session is devoted to the trade in woven and embroidered textiles from Bengal, of which Kolkata is the capital.

The conference will be accompanied by a special exhibition at the Birla Academy of Arts of Indian trade textiles on loan from the Tapi collection, and by a textile fair with contemporary Indian textiles. Information: www.sutraindia.org.

If you are interested in contributing a paper, please contact Rosemary Crill of the Victoria & Albert Museum, London SW7 2RL, UK r.crill@vam.ac.uk TEL 44.0.207.942.2325.

The program is already very full, but there may still be room for exceptional papers.

NAVAJO WEAVING IN THE 19TH CENTURY: HISTORY, MATERIALS, DESIGN, Oct. 10-12, 2003

Washington, DC. Held in conjunction with The Textile Museum's exhibition "Navajo Blankets of the Nineteenth Century, this two-day symposium will explore how Navajo weaving developed its widely admired character and beauty more than a century ago. Topics will include the impact of historical events on native weaving traditions in the American Southwest, as well as the innovative ways Navajo weavers used fibers, dyes, weaving technologies, and designs for individual and cultural expression. Co-sponsored by the Gloria F. Ross Center for Tapestry Studies. info@textilemuseum.org or 202/667-0441.

NORTH AMERICAN TEXTILE CONSERVATION CONFERENCE Nov. 6-8, 2003 Albany, NY. The fourth biennial NATC Conference, "Tales in the Textile: The Conservation of Flags and Other Symbolic Textiles" will feature Keynote

Speaker Laurel Thatcher Ulrich. It is co-sponsored by the New York State Museum and the New York State Office of Parks, Recreation and Historic Preservation. The program will include papers, posters, receptions, tours and workshops. Additional tours will be held Wed., Nov. 5. Information: Ruth.Potter@opthp.state.ny.us

HALLSTATT TEXTILES, June 2004, Halstatt, Austria. The Austrian Society for Textile-Art-Research together with the Museum of Natural History Vienna will sponsor a 3-day international symposium on Hallstatt textiles in early June, 2004 in Hallstatt. The symposium organizers hope to include actual visits to the salt mines which contain artifacts. For additional information contact Peter Bichler at bichler.austria@pgv.at



ACASA Sieber Dissertation Award

Nominations for the first ACASA Sieber Dissertation Award are requested from primary Ph.D. advisors for outstanding dissertations on some aspect of African and/or African-related diaspora art, in any discipline.

Dissertations completed from Sept. 1, 2000 to Sept. 1, 2003 are eligible for consideration by the award committee. Advisors may nominate one dissertation only. Dissertations should be submitted in English. The \$500 award will be given at the 13th ACASA Triennial, Cambridge, MA, in Spring 2004. For details, write to: Elisha P. Renne, Chair Sieber Dissertation Award Committee Department of Anthropology 1020 LSA Bldg., 500 S. State St. University of Michigan Ann Arbor, MI 48109-1382 erenne@umich.edu



United States

ARIZONA

Yavapai College Art Gallery, Prescott. JUN. 17 - JUL. 26 "Fiber Celebrated 2003."

CALIFORNIA

Design Museum, University of California, Davis. JUL. 20-SEP. 27 "Tradition and Innovation: Contemporary Textiles form the Nuno Studio, Tokyo Japan" fabrics created by the NUNO studio and its chief designer Reiko Sudo. 530/752-6150. <http://design.ucdavis.edu/museum>

Fowler Museum of Cultural History, University of California, Los Angeles. TO JUNE 29 "Wild Silk, Island Fibers: Rare Textiles from Madagascar." Lamba shoulder cloths of wild silk, raffia, bark and banana plant collected from 1926-27 by ethnographer Ralph Linton. TO JULY 27 "A Saint in the City: Sufi Arts of Urban Senegal" arts and expressive culture of Islamic West Africa. OCT. 5-APR. 2004 "The Art of Rice: Spirit and Sustenance in Asia," the extraordinary significance of rice in Asian society through a cross-cultural study of the visual arts. 310/825-4361. www.fmch.ucla.edu

LA County Museum of Art, Los Angeles. TO JULY 20: "Luxury Textiles East and West: Ceremony and Celebration." celebrating the 50th anniversary of LACMA's Costume and Textiles Department. AUG. 7 - FEB. 29, 2004 "Luxury Textiles East and West: Dress and Identity." www.lacma.org

Oakland Museum. TO SEP. 21 "Iconic to Ironic" Fashioning California Identity. A celebration of California fashion. www.museumca.org

San Francisco Airport Museums. International Terminal. JUL. 1 - FEB. 2004 "Ties that Bind: Multi Generational Quilt Makers."

COLORADO

Denver Art Museum. TO MAY 4 "Fabulous Floral Fabrics." MAY 17 -

NOV. 30 "Lighter Than Air: Gauze Robes from China." DEC. 13 - MAY 9, 2004 "Embroidered Memories: The Appliqué Tapestries of Arlette Rose Gosiewski." 303/299-6000. www.denverartmuseum.org

CONNECTICUT

Ellen Traut Collection (ETC) Hartford. SEP. 3 - OCT. 31 "The Fiber Revolution: Quilts As Art."

DISTRICT OF COLUMBIA

National Museum of African Art. JUN. 8-SEP. 22 "The Fabric of Moroccan Life."

The Textile Museum. TO JUN. 8 "Hold It: Textiles as Containers." TO AUG. 10 "Carpets of Andalusia." TO SEP. 7 "Mamluk Rugs from Egypt: Jewels of The Textile Museum's Collections," dating from late 15th century. JULY 5-JAN. 5, 2004: "The Art of Resist Dyeing." SEP. 5 - MAR. 14, 2004: "Navajo Blankets of the 19th Century," curated by Ann Lane Hedlund. 202/667-0441. www.textilemuseum.org

GEORGIA

Jacqueline Casey Hudgens Center for the Arts, Duluth. TO MAY 15 "Fluid Fibers."

Georgia Museum of Art, Athens. MAY 17 - JUL. 6 "The Weaving Room: The History of Weaving at Berry College." 706-542-4662.

ILLINOIS

Schmidt Art Center, Southwestern Illinois College. JUN. 12- JUL. 19 "Faculty in Illinois and Missouri," curated by Laura Strand.

INDIANA

Indianapolis Museum of Art. TO MAY 4: "All That Glitters: Fashion from the Collection," evening gowns. Designers include Chanel, Givenchy, Guy Laroche, Halston, Blass and Norrell. 317/ 923-1331. www.ima-art.org/

MARYLAND

Baltimore Museum of Art. TO MAY 4 "The Brilliance of Bakst: Theater and Textile Designs." TO SEP. 14 "William Morris: The Reactionary Revolutionary." Cotton prints and intricate woolens from the collection curated by Anita Jones. 410/396-7100. www.artbma.org

MASSACHUSETTS

American Textile History Museum, Lowell. TO JULY 20 "Generations/ Transformations: American Fiber Art" features 17 artists including Lia Cook, Ana Lisa Hedstrom, Helena Hernmarck, Ferne Jacobs, Gyongy Laky and Cynthia Schira. 978/441-0400. www.athm.org

Amherst Museum. TO MAR. 2004 "Furs, Feathers and Fakes," use of animal materials in clothing and personal adornment, 19th-21st centuries. 716/689-1440.

Mobilia Gallery, Cambridge. TO APR. 30 "Conscriptions: John McQueen and Margo Mensing."

MISSOURI

Kansas City Art Institute. JUN. 15 - JUL. 15 "Up Close and Far Away."

Art St. Louis. JUN. 13 - AUG. 8 "Fiber Focus 2003." 314/ 241-4810.

Center of Contemporary Art, St. Louis. JUN. 6 - AUG. 10 "Incantations: Material Voices," work by Laura Strand. 314/ 725-6555. www.cocastl.org/

Craft Alliance, St. Louis. JUN. 6 - AUG. 10 "Enhancing the Surface," curated by Barbara Simon. 314/ 725-1177.

Sheldon Heffman Gallery, University City Public Library. JUN. 1 - 30 "Bhakti Ziek: New Work."

NEBRASKA

Great Plains Art Collection, University of Nebraska, Lincoln. TO FEB. 15, 2004 "At the Crossing: Mid-western Amish Crib Quilts and the Intersection of Culture," first exhibition of the Sara Miller Collection. <http://quiltstudy.unl.edu>

Robert Hillestad Textiles Gallery, University of Nebraska, Lincoln. MAY 6 - MAY 22 "Bias Cut: Option II Project Exhibition by Carla Courts." MAY 30 - AUG. 29 "Modern Marvels: Kit Quilts 1915-1935." 402/472-2911.

NEW MEXICO

Museum of Fine Arts, Santa Fe. TO MAY 4 "Mind over Matter: Reworking Women's Work." Museum of Fine Arts, Santa Fe. TO MAY 18: "Downstairs Upstairs: Tending the Collection of the Museum of Fine Arts," a behind-the-scenes look at how museum staff preserve and present an extensive collection. TO OCT. 12 "Mind Over Matter: Reworking

Women's Work" explores the gendering of art categories as men's or women's work. 505/476-5072.

Museum of Indian Arts and Culture, Santa Fe. TO JAN. 11, 2004 "Jewels of the Loom: The Rugs of the Teec Nos Pos." Navajo rugs from the Four Corners area trading posts. MAY 17 - FEB. 15, 2004 "Kilts Mantas and More: Pueblo Textile Arts 1840-1940." TO JAN. 11, 2004 "The Collecting Spirit: A Santa Fe Tradition," post-1970 works indicating contemporary trends in Native art today. 505/476-1269. www.mia-clab.org

Museum of International Folk Art, Santa Fe. OCT. 12 "Gathering Threads: The Heart of the Neutrogena Collection." JUN. 15 - FEB. 1, 2004 "A Handmade Planet: Florence Bartlett's Vision for the Museum of International Folk Art." DEC. 14-MAR. 14 2004 "The Color of Henna: Henna Painted Textiles from the Anti-Atlas Mountains in Morocco." 505/476-1200. www.museumofnewmexico.org

Thirteen Moons Gallery, Santa Fe. TO MAY 19 "More Baskets." Curated by Jane Sauer, and quilts by Jane Matthews. thirteenmoonsgallery.com

NEW YORK

Museum at the Fashion Institute of Technology, New York. JUN. 17 - AUG. 2 "The Big, the European" designer textiles and clothing, 20th and 21st century. 212/217-5800. www.fitnyc.edu/museum

Metropolitan Museum of Art, New York. JUN. 25 - SEP. 21 "A Notable Acquisition of Japanese Textiles of the Edo Period."

OHIO

Kent State University Museum. TO AUG. 31 "The Artistry of Adrian: Hollywood's Celebrated Design Innovator." TO NOV. 23 "Of Men and Their Elegance." <http://dept.kent.edu/museum/> 330/672-3450. www.kent.edu/museum.

Western Reserve Historical Society, MAY 3-OCT. 12 "Dressing for Two" traces the development of maternity fashion from late 18th century to present.

RHODE ISLAND

RISD Museum, Providence. TO JUN. 22 "Noh Robes." 401/454-6500. www.risd.edu

WASHINGTON

Blue Heron Gallery. AUG. 1-29
"Making Passes: Tapestry Artists of
Puget Sound." 206/463-5131.

International

AUSTRALIA

National Gallery of Australia 2003
"Sari to Sarong" Asian textiles exhibi-
tion. Opening and conference in
July. Robyn.Maxwell@nga.gov.au

CANADA

Canadian Museum of Civilization,
Hull, Quebec. TO SEP. 8 "Nuvisavik,
the Place Where We Weave."
800/555-5621.

Royal Ontario Museum, Toronto.
TO MAY 2003 "Elite Elegance:
Couture Fashions from the 1950s."
www.rom.on.ca/

Textile Museum of Canada, Toronto.
TO MAY 4 "Boys with Needles." TO
JUN. 1 "Why Bother? Handmade
Textiles in the 21st Century,"
Raymond Dugan, Judith Fielder,
Hiroko Karuno, Isabel Rorick,
Suzanne Swannie and Judith Tinkl.
www.museumfortextiles.on.ca

Vancouver Museum. TO SEP. 1
"Through the Eye of a Needle:
Stories from an Indian Desert."
www.vanmuseum.bc.ca/

GUATEMALA

Museo Ixchel, Guatemala City. TO
MAR. 2004 "Beyond the Rainbow:
Maguey Net Bags" curated by Kathy
Rousso.

Lectures

**National Museum of American
History,** Washington, DC. "Look-
ing American Lecture Series. MAY 15
"The Value of Worth: French Fash-
ion and American Clients," Elizabeth
Anne Coleman JUN. 19 "Building A
Nation One Dress at a Time: Copp
Family Clothing 1770-1820,"
Claudia Brush Kidwell. AUG. 21
"Objects out of Storage." SEP. 18
"The Clothing of September 11,"
David Shayt and Bill Yiengst.

Baltimore Museum of Art. MAY 4
"William Morris' Textiles in Arts &
Crafts Interiors," Deborah Kraak.
410/396-6314.

Workshops

International Quilt Study Center,
University of Nebraska. MAY 20-JUL.
10 "History of Quilts," distance
delivery course with Patricia Crews.
JUN. 23-27 "Repair and Stabilization
of Quilts," Margaret Ordonez.
Information: <http://quiltstudy.unl.edu>

University of Rhode Island JUN. 23-
JUL. 3 Linda Welters will teach
TMD 570, "Topics in Historic
Textiles and Costume," an in-depth
study of historic costume from the
late 18th and 19th centuries using
material culture methodology. JUL.
7-18 Margaret Ordonez will teach
TMD 520, "Introduction to Textile
Conservation," covering analysis,
repair, stabilization, cleaning, stor-
age, and exhibition. 401-277-5056.
LWELTERS@uri.edu or
MORDONEZ@uri.edu

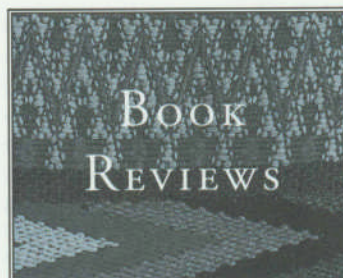
Textile Museum, Washington, DC.
OCT. 11-12 A two-day symposium on
the history, materials and designs of
19th-century Navajo weaving, in
conjunction with the exhibition,
"Navajo Blankets of the Nineteenth
Century" Sept. 5-Mar. 14, 2004.
202/667-0441. www.textilemuseum.org

Tours

Archaeological Studies in Peru. JUN.
6-20 First Session in Arequipa. JUN.
21-29 Highland/Southcoast Guided
Tour. JUN. 31-JUL. 11 Second Session
in Paracas. For details check "tex-
tiles" on the website at CIPStudies.org
or contact Grace Katterman at
glkatt@hotmail.com.

Papermaking in Oaxaca, Mexico.
JUL. 23-AUG. 3 Judi Ross and Laura
Strand, studio art faculty at universi-
ties in Illinois, lead a trip to study
papermaking in Oaxaca Mexico.
lstrand@siue.edu.

Textiles of Laos & Thailand. Nov.
7-27 Led by Linda McIntosh. Small
village-hut weaving and modern fac-
tories in Laos and Thailand, dye
demonstrations, lectures, and studio
visits to Carol Cassidy in Laos and
Patricia Cheesman in Thailand. Visit
hill tribes whose way of life is pro-
tected through sustainable tourism
projects. Linda McIntosh [lin-
damc@u.washington.edu](mailto:lin-
damc@u.washington.edu) or
Geographic Expeditions, 800/777-
8183. <http://www.geoex.com>



Ahmed, Monisha
*Living Fabric: Weaving
Among the Nomads of
Ladakh Himalaya*

Bangkok: Orchid Press
(dist. by Weatherhill)
Color illus. biblio. index.
192p. \$50

Based on Monisha Ahmed's
doctoral research at Oxford
University, *Living Fabric* concen-
trates upon the Rupshu area of
eastern Ladakh, the part of the
Indian state of Kashmir that bor-
ders Tibet, whose population is
overwhelmingly Buddhist. Since
both men and women in this
area of Ladakh weave, Ms.
Ahmed was able to compare the
different types of weaving done
by each gender. The book dis-
cusses the physical setting of the
Rupshu area, its Buddhist popu-
lation, the animals that produce
the fibers for weaving, shearing
processes, spinning techniques,
weaving on several types of
looms, and the vigorous annual
migration cycle of usually twelve
places in order to provide suffi-
cient fodder for the animals.

The study is particularly
important as life in the Rupshu
area is changing, commercial dyes
are appearing in the women's
weaving, synthetic fibers are often
blended with the natural, and the
nomadic life is followed by fewer
and fewer people. Yet many tradi-
tional values remain. Women are
expected to weave, and marriages
fail if they cannot. The author
notes an incident of a rejected
bride: "The groom's parents had
said that their son was returning
the girl: she was not pretty, she
was lazy, and never did any work.
She did not know how to cook,

and besides, she could not
weave." (p. 97)

Men and women weave dif-
ferent articles needed by the fam-
ily. While women can assist the
men in shearing and certain types
of weaving, men never assist
women with their weaving
responsibilities. Women use back-
strap looms to weave household
objects, the saddle bags used in
their migrations, and clothing.
These are the articles which now
usually have commercial dyes and
polyester threads.

Men's fixed-heddle loom
weaving concentrates on produc-
ing the tents the family lives in as
well as various articles necessary
for the trading trips they fre-
quently make (saddle bags of var-
ious sizes for the different ani-
mals, and blankets). Men never
use dyes, but produce designs
from the yarn of the different col-
ors of animals in their herds.
Each family has distinctive weav-
ing designs that are inherited
through the generations. The
designs play an important role
when people gather and have lots
of bags, as everyone knows which
bag belongs to whom by its
design.

While the families herd
sheep, goats, and yaks, they only
weave the sheep and yak wool or
hair. The goats are the prized
capre hircus which produce the
famed pashmina wool. Rupshu,
being one of the highest areas in
Ladakh with many grazing areas
exceeding 15,000 feet elevation,
correspondingly has some of the
coldest weather, which produces
some of the finest pashmina.
Given the prominence of pashmi-
na in international fashion, the
numbers of these special goats in
the herds have been steadily
increasing.

Line drawings and color pho-
tographs further enhance the
written text. Ahmed has pro-
duced a visually attractive and
insightful volume that discusses
the traditions and moderniza-
tion/globalization of a people liv-
ing in a very remote part of the
world.

— Donald Clay Johnson

TSA MEMBER QUESTIONNAIRE

Spring, 2003 for Long-range Planning

Over the last few years TSA has become more stable financially and in its membership base. In recognition of the organization's maturity, the Directors feel that it is time to establish long-range goals that reflect members' needs and TSA's mission. We need your help. TSA is your professional organization. Please take some time to fill out this questionnaire and mail it to us. Responses will be tabulated and used to aid the Directors during long-range planning at the Fall 2003 Board meeting.

Thank you,

Barbara Sloan, TSA Membership Secretary

Demographic Information

Career phase: student___ beginning___ mid-level___ senior___ retired___

Career focus: academic___ museum___ independent___ other (specify)_____

Specialization: history___ art history___ anthropology___ studio art___ curatorial___ conservation___
other (specify)_____

Work Location (state, province, or country): _____

Current Services

TSA currently provides the following services. Please rank each on a scale of 1-5: (1= very important, 5 = not important) in relationship to your continued membership in TSA.

Biennial Symposium	_____	Symposium Proceedings	_____
Membership Directory	_____	Bibliography	_____
Newsletter	_____	Study Tours	_____
Web Site	_____	Listserve	_____

Please list additional services that would be of use to you: _____

New Initiatives

TSA has instituted Study Tours outside the US and periodic Workshops to provide professional development opportunities for members. Study tours and Workshops will focus on textiles and a broad range of textile-related issues. Whenever possible, they are planned in collaboration with TSA members. Please rate the following from 1= very important to 5= not important.

Workshops:

How interested are you in Workshops? Very___ Somewhat___ Not at All___

How far would you travel to attend a Workshop?

<100 miles___ <250 miles___ 500-1000 miles___ >1000 miles___

How much time could you devote to a Workshop? 1-2 days___ 3-5 days___ weekend only___

Should Workshops only be offered in off-Symposium years? Y___ N___

Please list suggestions for Workshop topics, and whether you are willing to host a Workshop.

Study Tours:

How interested are you in the Study Tour format? Very___ Somewhat___ Not at All___



What level of travel would you find acceptable? Luxury____ Moderate____ Basic____ Camping____

How Can TSA further meet the needs of its members?

Are you willing to volunteer to work with a TSA member or committee to develop any of these ideas?

Y____ N____

If yes, please fill in:

Name: _____

Email: _____

Address: _____

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Registration Information

TSA WORKSHOP WITH MILTON SONDAY

Historic Weaving Techniques: An Approach to Understanding

Dates: Nov. 10-14, 2003 and Feb. 2-6, 2004 (full days Monday-Friday). Applicants need to be available for both sessions. The second session builds upon the first.

Number of Participants: 7 only; participant selection process, as needed, will be based primarily on prior work with historic textiles, and secondarily on interest in historic textiles. A waiting list may be established.

Place: Cleveland Museum of Art

Host: Louise W. Mackie, Curator of Textiles and Islamic Art

Cost: \$775 Includes first lunch. Participants are responsible for all other meals and lodging. Discounted rates for seminar participants are available at Glidden House, a pleasant bed and breakfast within walking distance of the museum, restaurants, and the Little Italy historic area. Mention the Cleveland Museum and Milton Sondag Seminar.

Description: This two-week seminar will provide an in-depth exploration of historic weave structures. It will be led by the eminent scholar Milton Sondag, former curator of textiles at the Cooper-Hewitt Museum, who has focused his career on the study of textile techniques. His most recent publication, "A Group of Possibly Thirteenth-Century Velvets with Gold Disks in Offset Rows," was published in *The Textile Museum Journal* (1999/2000) and includes examples of his current method of illustrating woven structures. Mr. Sondag is a member of the Advisory Board of C.I.E.T.A. (Centre International D'Etude Des Textiles Anciens) in Lyons, France. He was a founding member of The Textile Society of America and was its second president. Mr. Sondag has given similar seminars to museum curators and other staff with responsibility for textile collections at the Museum of Fine Arts, Boston; the Victoria and Albert Museum; The Textile Museum; the Textile Conservation Center, the University of Southampton, Winchester; and New York University's Conservation Center. The seminar will meet behind the scenes at the Cleveland Museum and will have access to its superb textile collection.

Outline: The seminar is organized into various sections, starting with an introductory discussion of basic non-woven techniques in order to put weaving into perspective within the entire field of textile structures and techniques. In advance of the seminar, each participant will be asked to prepare four samples of over one, under one interlacing of three types (instructions will be provided). This leads to a discussion of looms and which type might be best suited for weaving the samples.

Weaving techniques will be presented in an order that reflects historic developments in so far as they can be deduced based on surviving examples and published documentation. Techniques to be discussed include warp crossing and re-crossing; the making of warp floats and the development of damask; using pairs of warp threads to pattern and the development of compound complementary warp-patterning; tapestry and the development of techniques using two sets of warps that includes compound complementary weft-patterning ("taqueté" and "samit"), double cloth and "lampas"; and various organizations of floats in a simple weave. The use of supplementary warps (including velvet) and wefts will be discussed. As the seminar progresses, each participant will make simple models of basic techniques that are easy and fun to make, easy to read, and useful for future reference. Approximately 20 warps will need to be prepared in advance of the seminar (instructions will be provided). Because an understanding of basic loom mechanisms is essential, an important aspect of the seminar is the development of drafts – notations of warp threading and the making of sheds. Some techniques will be demonstrated. One day will be devoted to analysis of repeat patterns.

Registration Form Priority will be given to those who work with historic fabrics – those woven prior to the early 19th century.

Name _____ email _____

Address _____

Phone Day _____ Eve. _____ Prior work in Historic Textiles: _____

Interest in Historic Textiles: _____

Please make check to Textile Society of America and send to Textile Society of America, P.O. Box 70, Earleville, MD 21919-0070. You may also fax your registration with credit card information (410 275-8936) or register on-line at <http://www.textilesociety.org>. For questions contact the TSA office at tsa@dol.net

Credit Card (Visa/Mastercard): _____

Expiration Date: _____

Cardholder's Signature: _____

Payment schedule: A nonrefundable deposit of \$75 is due with registration. \$350 is due by June 15 and \$325 is due by September 15. If someone needs to cancel, TSA MUST BE NOTIFIED IN WRITING at least two months in advance (September 15).

Appropriation, Acculturation, Transformation

Textile Society of America Ninth Biennial Symposium
Marriott Hotel, Oakland, California
October 6-9, 2004

The theme of the Ninth Biennial Symposium of the Textile Society of America, *Appropriation, Acculturation, Transformation* is intended to encourage presentations and discussions about the many ways in which textile traditions have been transformed throughout history due to influences from a variety of sources: trade, colonization, war, technology, etc.

Categories of Presentation:

Individual Papers: generally slide-illustrated and 20 minutes in length – can be shortened to allow for questions e.g. 10 minute paper/10 minute discussion.

Organized Sessions: should include 3 or 4 paper presenters with a total time period of one and one-half hours. The presenters' time may be flexible, but a session of this type should have a chair and a moderator.

Panel Discussions: could include 3 or 4 participants who would respond to questions posed by a moderator. Total time for a panel will be one hour.

Video, Film & CD: presentations will be allowed. The screening time will be structured around those proposals that are submitted and accepted.

Proposal deadlines and submission particulars will be mailed to the membership later in the Spring.

TSA Newsletter
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